

JEFFERSON JOURNAL

March/April 2020

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Highlights Diversity

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Ashland Independent Film Festival Highlights Diversity

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COVER: *Fanny: The Right to Rock* (2020). Sunset Strip, across from the Whiskey a Go Go, Los Angeles, 1970. Photo: Linda Wolf c 2020 lindawolf.net

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Shared Values

Many local media organizations, especially broadcasters, have affiliations with national networks. Sometimes this affiliate relationship is transactional, the local outlet simply buys programming, or agrees to air programming, produced by a specific national network. In public radio, a more fundamental relationship exists between National Public Radio (NPR) and each of its member stations. This relationship is rooted in a shared governance structure at NPR in which representative station managers serve on the NPR board of directors and all station managers, regardless of the size of the station they represent, have a vote on the makeup of the NPR governing board. Also central to this relationship is a shared set of values – values that drive policies on issues ranging from journalistic standards to fundraising practices. These shared values are an absolutely essential element of the local station/NPR partnership since stations must stand behind NPR produced content that routinely airs on local station airwaves. As you might imagine, this requires a fair bit of trust between NPR and local station management—a trust that has been earned by several decades of thoughtful discussion, candid communication and constructive criticism. Recently, two prominent NPR journalists found themselves in the news—and their comments reminded me of the symbiotic relationship we have with NPR and the fundamental values we share.

Mary Louise Kelly

Following a contentious interview with U.S. Secretary of State Mike Pompeo, *All Things Considered* co-host Mary Louise Kelly wrote an op-ed in the *New York Times*. Much of the op-ed recounted the segment of her interview with Pompeo that explored tensions with Iran, referencing an interview she had conducted earlier with Iranian Foreign Minister Javad Zarif following the killing by U.S. forces of Iranian military commander Qassem Soleimani. But, Kelly also wrote about the importance of an independent press and the role journalists play in our democratic society. Kelly wrote:

“I write about all this now to refocus attention on the substance of the interviews, which has been overshadowed by Mr. Pompeo’s subsequently swearing at me, calling me a liar and challenging me to find Ukraine on an unmarked map.

For the record, I did. That’s not the point.

The point is that recently the risk of miscalculation – of two old adversaries misreading each other and accidentally escalating into armed confrontation—has felt very real. It occurs to me that swapping insults through interviews with journalists such as me might, terrifyingly, be as close as the top diplomats of the United States and Iran came to communicating this month.

There is a reason that freedom of the press is enshrined in the Constitution. There is a reason it matters that people in positions of power—people charged with steering the foreign policy of entire nations—be held to account. The stakes are too high for their impulses and decisions not to be examined in as thoughtful and rigorous an interview as is possible.

Journalists don’t sit down with senior government officials in the service of scoring political points. We do it in the service of asking tough questions, on behalf of our fellow citizens. And then sharing the answers – or lack thereof – with the world.”

Steve Inskeep

In a recent *Time Magazine* profile, Morning Edition co-host Steve Inskeep was asked about the notion that the appetite for thoughtful and thorough reporting is somehow governed by political inclination. Inskeep gave little credence to such an idea, responding:

“I think the whole thing about who is liberal and who is conservative, who is biased, is a way of not talking about the facts of the story at hand. It’s a way of telling people, ‘Don’t think about the facts. Don’t listen to this person because I say they shouldn’t be listened to.’ The reality is that everybody who is politically engaged in America has some kind of opinion about something. As a journalist, I try to never have a final-final view of anything. Almost everybody you talk to has an opinion, which doesn’t mean they’re invalid. The question is do they make an argument that makes sense? Do they show their work? Are there facts to support what they’re saying? And that’s what we should actually be looking at, regardless of the political background of whoever we’re listening to. Do they make sense? Do they prove their case? Do they connect dots that obviously don’t connect?”

The times in which we live require a renewed commitment to our democracy by informed, engaged citizens. Central to this effort is a strong and free press—a press that illuminates issues with facts, tests claims and assumptions, pushes for real answers to clear questions and steadfastly holds those in power accountable. Each day, JPR strives to achieve these goals, advancing the quality of our civic discourse through our own independent reporting and through our partnership with NPR. Thank you for the crucial role you play in this effort by supporting our work.



Paul Westhelle is
JPR's Executive Director.



Indie Film *Not So* White: **Ashland Independent Film Festival** **Highlights Diversity**

By Jennifer Margulis

The AIFF decision to highlight Asian Americans has come partly in response to the widespread criticism that the Hollywood film industry is racially insensitive and not inclusive.

It's a busy time at the Ashland Independent Film Festival's new offices downtown. When I catch up with him, Richard Herskowitz is just back from Park City, Utah. Herskowitz is the Ashland Independent Film Festival's artistic and executive director and he's been at Sundance running (literally running) from one event to the next, screening independent films, and courting talent to bring to Southern Oregon. That high-altitude rushing around leaves you breathless after just five minutes, he tells me. But today Herskowitz is out of breath because he's talking fast: he has so much to tell me and so little time.

Even if you're not a film buff, you've heard of Sundance, which was founded by actor Robert Redford in 1989 and is arguably the best known independent film festival in the United States and one of the best known in the world (perhaps with the exception of Cannes). Our much smaller but much-loved Ashland Independent Film Festival (AIFF) has decidedly less glamorous roots. It was founded in 2001 by an enterprising couple named Doreen and Steve Wood who no longer live in Ashland. But when Herskowitz goes to Sundance, which he does every year, it is to see what's happening in independent filmmaking, identify new talent, and entice the more sought-after directors and filmmakers to bring their films to Ashland. Herskowitz has a tight window: he only has a few more days to finalize the program and get all the pieces into place.

Even if you've never attended the Festival, if you've been in Ashland during the second week of April chances are you've seen it happening: lanyarded cinephiles, rush lines outside the Varsity Theatre and the Ashland Street Cinema, multi-media art exhibits at the Schneider Art Museum on the campus of Southern Oregon University. Then there are the packed downtown restaurants filled with film buffs often talking in fast, East Coast inflected English (and other languages) about the features they just watched.

This year the 19th annual Ashland Independent Film Festival takes place April 16th to the 20th. Organizers sell 20,000 tickets and anticipate some 7,000 attendees. No wonder the AIFF phones are ringing off the hook.

Though time is not on Herskowitz's side, other things are lining up nicely. AIFF's spacious offices, formerly cramped and tucked away on A Street, are now right in downtown Ashland at 389 East Main Street. These well-placed new digs give the whole enterprise more visibility. There's swag for sale up front, a conference room in the back, and a whole set of new staff members. Yes, the AIFF's new "microcinema" screening room still needs the screen painted onto the wall. But that will happen soon.

And the main tracks for this year's Festival have also been

chosen: activism, environmentalism, and the arts are ongoing. I find this year's special themes particularly intriguing: Asian Americans and Migrations.

America so white

Growing up in rural New York State, Ajana Miki rarely saw anyone who looked like her. "There were two of us in grade school and two of us in high school," says Miki, 52, a naturopathic doctor who lives in Talent, Oregon and works at Ashland Natural Medicine in Ashland. The daughter of a Japanese father and a white mom, Miki has been in the Rogue Valley for sixteen years. While Miki accepted that there were not a lot of people who looked like she did in her hometown, she didn't see herself represented on big screens either. One of her favorite programs to watch as a kid was *Star Trek*; she loved George Takei, the Japanese-American actor who played *USS Enterprise* helmsman Hikaru Sulu.



ABOVE: Pictured here in front of the Statue of Liberty, *Asian Americans* producer Renee Tajima-Peña will be honored with an AIFF Rogue Award.

PREVIOUS PAGE: The 2020 AIFF poster art designed by David Piches.

"I think he reminded me of my father," she says. Miki also watched a lot of Kung Fu movies growing up, even though she didn't particularly like Kung Fu. Perhaps she was drawn to these movies, she muses, in an attempt to see people on the big screen who looked more like her.

But it wasn't until two years ago when Miki went to see director Jon M. Chu's *Crazy Rich Asians* in Portland that Miki had



Who Killed Vincent Chin (1987). Lily Chin, mother of Vincent Chin, speaks at a news conference in 1983 at historic Cameron House in San Francisco's Chinatown. Rev. Jesse Jackson took time from his presidential bid to show support for the national campaign to seek Justice for Vincent Chin.

the experience of being in a theater packed with Asian Americans watching a movie with a nearly all Asian cast. The film, based on a novel by Singaporean writer Kevin Kwan, earned over \$35 million in the first five days. "It felt so good," Miki says. "I feel tearful just talking about it." Though she didn't love the movie and couldn't really relate to the over-the-top depiction of rich Singaporeans of Chinese descent, Miki was thrilled to be seeing Asians on the big screen.

"You don't realize that you're not seeing things until you're seeing them," Miki tells me. "We have to make an effort to be way more diverse and inclusive."

The AIFF decision to highlight Asian Americans has come partly in response to the widespread criticism that the Hollywood film industry is racially insensitive and not inclusive. Look up the hashtag #OscarsSoWhite on Twitter and you'll see what I mean. And the Festival's timing couldn't be better: in May PBS will be launching a 5-part documentary television series called *Asian Americans*. The series producer, Renee Tajima-Peña, will also be honored with an AIFF Rogue Award.

And let's not forget what happened on February 9 at the Oscars, Bong Joon-ho's South Korean film *Parasite*, with an all Asian cast, took home four trophies: Best Picture, Best Director, Best Original Screenplay, and Best International Film. "Amid the palpable joy in the theater over Bong's dark comedy being canonized in Oscars history," wrote a journalist for BuzzFeed the next day, "was the shocking feeling that the Academy had done what it was supposed to do: reward a movie that was *actually* good."

As a preview to the PBS series *Asian Americans*, Festival attendees will not only be able to watch Episode 5 on the big screen, but will also have a chance to meet Renee Tajima-Peña and hear her speak. Tajima-Peña's movies, *Who Killed Vincent*

Chin (1987) and *My America ... or Honk if You Love Buddha* (1997) will also both be screened. You don't want to miss them: *Who Killed Vincent Chin* tells the true story of the senseless and brutal murder that took place in the summer of 1982. Vincent Chin was a Chinese-American young man who was beaten to death with a baseball bat in a racially motivated killing. His white assailants, bitter that Japanese car manufacturing had outstripped America's, believed he was Japanese. The two men who killed him, Ron Ebens, a foreman at the Chrysler plant in Detroit, Michigan, and his stepson, an autoworker named Michael Nitz, who had recently been laid off, never denied the crime. Out celebrating his upcoming marriage, Chin was beaten so badly that he suffered brain damage. He died in the hospital four days later on the day he was supposed to be married. But that isn't all: Chin's murderers were only charged with manslaughter, ordered to pay \$3000, and given no jail time. This travesty of justice set off ripples of outrage among Asian-Americans and civil rights activists in Michigan and around the world.

My America ... or Honk if You Love Buddha, directed ten years later, won an award at Sundance. Irreverent, funny, and unexpected, the film explores a much more multi-cultural Asian-influenced America than Tajima-Peña remembered from her childhood. Road tripping with her family as a child, she saw only white faces. But America at the end of the 20th century is a very different place. The film is inspired by Jack Kerouac's iconic 1957 novel, *On the Road*, which is based on his travels across the United States. It features the then 70-year-old fourth-generation Chinese-American actor Victor Wong, who emerges as a Buddha-like character. That name may be familiar to you: Victor Wong was not only an actor of some renown, he was also fictionalized in Jack Kerouac's novel *Big Sur* in 1962. Perhaps

best known for playing a Chinese sorcerer in John Carpenter's 1986 fantasy martial arts cult film *Big Trouble in Little China*, Wong was also in *Year of the Dragon* (1985), *Dim Sum* (1985), *The Last Emperor* (1987), and *The Joy Luck Club* (1993) and many other Hollywood movies.

Tajima-Peña, who grew up in Chicago and is a professor of Asian American Studies at UCLA in Los Angeles, has also created a media installation with her teenage son. The goal of *Building History 3.0* is to teach about the World War II Japanese internment camps by playing Minecraft. If you don't have a teenage boy in your life, you may need a refresher: Minecraft, released to the public in 2009, is a block-based free play video

game that uses the imagination to create worlds, explore new biomes, and mine deep into the earth. As part of what Herskowitz calls the "expanded cinema," which is always a component of the Ashland Independent Film Festival, both moviegoers and locals will be able to play *Building History 3.0* at ScienceWorks, located at 1500 East Main Street in Ashland.

"That's an interesting concept that could drive young students to understand and learn more about history," says a 16-year-old Ashland High School sophomore, who has been playing Minecraft for five years, when I ask him what he thinks about the concept. "Minecraft lets you create whatever your imagination sparks. It's one of my favorite games."

Queens of Rock & Roll

When we think of early rock and roll, we usually think of the Beatles and the Rolling Stones. But another fascinating film that highlights the achievements of Asian Americans that will be showing at the Festival is a documentary about a rock band you probably have never heard of: Fanny. Fanny was a glam rock band started by three Filipina American teenagers. In 1971 they were introduced as the "Queens of Rock & Roll." They played at Carnegie Hall, were written up in dozens of newspapers (including the *New York Times*) and made an astonishing number of albums: five records in five years.

Fanny's sound influenced other musicians, both women and men, who ultimately went on to garner more name recognition than they did. The band went through different permutations but at its center were sisters Jean and June Millington, as well as founding member Brie Darling. Alice de Buhr, Nickey Barclay, and Patti Quatro also played in the band.

In the film, *Fanny: The Right to Rock*, Kathy Valentine, singer, songwriter, and guitarist for the Go-Go's (the first all-female

band to get a #1 album) says that seeing Fanny perform was the first time she ever saw a woman rocking out on a keyboard. Kate Pierson from the B-52s, a band that played their first gig in 1977 and went on to become one of rock music's most enduring party bands (of "Rock Lobster" and "Love Shack" fame) says Fanny was the first band where she saw a woman commanding the electric guitar. The film also features Rock 'N Roll Hall of Famer Bonnie Raitt, who credits Fanny with influencing and inspiring her, throughout.

When the Millington sisters, self-taught musicians, started the band they felt they were doing something that was "impossible and almost illegal," as June says in the film. Those words could also describe some of their song lyrics. Before the women's liberation movement really gathered steam in the United States, Fanny was rocking to lyrics like "She knows she's cool 'cause she's on the pill."

It's hard to watch this movie without feeling incredulous. Their music is exciting, their presence on stage electrifying,



Fanny: The Right to Rock (2020). Rehearsal Room at Fanny Hill 1969.



Fanny: The Right to Rock (2020). June (left) and Jean (right) Millington have been dubbed "The Godmothers of Chick Rock."



Mohau Modisakeng, *Passage*, 2017, 3-channel projection, ed. 7/10; 17.34 minutes. Part of the Exhibition: *Migrating Bodies: For(saking) Life, Liberty, and the Pursuit of Happiness*.

Migrating Bodies: For(saking) Life, Liberty, and the Pursuit of Happiness

The Schneider Museum of Art and the Ashland Independent Film Festival collaborative exhibition, on view at the Schneider Museum of Art **April 2–May 9, 2020.**

ABOUT THE EXHIBITION:

Migrating Bodies: For(saking) Life, Liberty, and the Pursuit of Happiness, on view at the Schneider Museum of Art April 2–May 9, 2020, is the Schneider Museum of Art and the Ashland Independent Film Festival collaborative exhibition. It presents work by five artists or artist collectives that address global migration, its causes and effects. Co-curated by Jill Hartz, former executive director of the Jordan Schnitzer Museum of Art, University of Oregon, Richard Herskowitz, artistic and executive director of the Ashland Independent Film Festival, and Scott Malbourn, director of the Schneider Museum of Art.

PARTICIPATING ARTISTS:

Tannaz Farsi
Guillermo Gómez-Peña with collaborators Felicia Rice,
Gustavo Vazquez, and Zachary Watkins
Mohau Modisakeng
Deborah Oropallo
Andy Rappaport
Superflex

EXHIBITION HOURS:

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FREE, and open to the public

Located at the corner of Siskiyou Boulevard and Indiana Street on the Southern Oregon University campus in Ashland, OR. Visit sma.sou.edu for more information.

AIFF: Now Let's Do The Numbers

Attendees from out of town: **40%**

Attendees from within a 20-mile radius: **60%**

Films being shown: **119**

Films by Oregon filmmakers: **32**

Films with at least 1 female filmmaker: **77**

Tickets distributed to low-income moviegoers: **1,000**

Elementary school students who attend with their schools: **920**

Volunteers who help with the Festival: **400**

their dedication to their craft inspiring. As someone who loved the music of the Go-Gos, the B-52s, and Bonnie Raitt as a teen, I found myself wondering, why wasn't I also listening to Fanny?

The answer probably lies in a confluence of factors, including the racism, sexism, male chauvinism, and homophobia in the record-making business. Fanny (which is slang for female genitalia in England) was more popular, better known, and better treated when they toured in the United Kingdom than in the States. Though they worked nonstop, practiced all the time, logged thousands of hours on the road, and sold tens of thousands of records, unfair contract agreements made it nearly impossible for them to make a living. As glam as they were on stage, their lives off-stage were fraught with insecurities and inequities.

Putting voices that have been marginalized back into the center of history is part of the director Bobbi Jo Hart's mission. When I speak with her via FaceTime from her home in Montreal, Canada, the American-born Hart tells me that all of her films are ultimately about our shared humanity. Fanny, for her, is a

story of dreams, determination, resilience, and identity.

Based in Montreal, Canada, Hart was the first person in her family to go to college. Determined to better herself, she originally thought she would major in business, ultimately graduating cum laude with a degree in International Relations from Southern Oregon University (back when it was called SOC) in 1989.

Hart herself found out about Fanny in a roundabout way, she tells me. Her then 11-year-old daughter was studying music and needed a new guitar. At the website of the guitar her daughter's teacher recommended was a biography of June Millington.

"What the f**k," Hart remembers exclaiming as she read about the achievements of this gorgeous woman with flaming gray hair. "How the hell do I not know about this band?" It was an aha moment. With several highly acclaimed films already under her belt, Hart, 54, knew she needed to do a documentary about Fanny. But she didn't want to just tell their back story. She wanted a forward momentum narrative that included what the band members are doing now.

"We need to write and tell women's stories," Hart insists. "History is written by the victors. It's time to celebrate our victories."

The subtitle of the film, "The Right to Rock," is inspired by the women's suffrage movement and the fact that on June 4, 2019, America celebrated the 100th anniversary of Congress's decision to ratify the 19th amendment giving women the right to vote.

While all-female bands and women in the music industry are certainly more commonplace today than they were when those hard-working, enterprising, and determined teens first formed Fanny, there is no question that we're still climbing uphill. America has yet to elect a woman president or vice president; and to this day only some 8 percent of the inductees into the Rock & Roll Hall of Fame are women.

The Oregon focus

Ashland Independent Film Festival always includes a large selection of local films. These are usually indie productions made in Southern Oregon and Northern California (what Herskowitz refers to as the Siskiyou Region), as well as films shot elsewhere in Oregon and in the Pacific Northwest.

Last year the Festival hosted the world premiere of the midlife crisis comedy film, *Phoenix, Oregon*, directed by Gary Lundgren, which went on to tour widely and win an audience award at the Klamath Independent Film Festival. This year Herskowitz says not to miss *Emma Was Here*, a feature directed by Daniel Rester starring Mig Windows who plays a close friend of

a terminally ill young woman who decides to end her life using Oregon's Death with Dignity Act.

Herskowitz says Mig Windows is a woman to keep an eye on. Windows, a writer and director in addition to being an actress, studied theater at SOU (class of 2015) and is now on her way to Los Angeles. Rester, who is based in Medford, is also an SOU alum (class of 2014). *Emma Was Here* is "a really powerful well-made film," Herskowitz tells me.



Daniel Rester

Hollywood's (lukewarm) love affair with Oregon

Oregon, by land mass, is the 9th largest state in the United States (the top three are Alaska, Texas, and California.) But Oregon's population—an estimated 4.3 million people—is small compared to its size. Because large swaths of Oregon are mountainous and forested, we have a relatively sparse population.

It's partly the rugged terrain that has attracted both Hollywood oriented and independent filmmakers to settle in Southern Oregon, where they can enjoy the natural beauty of the state and relatively easy access to Hollywood but be far enough away from California that they can also have some privacy.

Indeed, for a city with a population of only 21,000 inhabitants, Ashland has a wealth of cinematographers, documentary filmmakers, and artistically oriented year-round inhabitants. Among the most famous is Alex Cox, who directed the 1984 science fiction comedy *Repo Man*, as well as the 1986 British cult classic *Sid and Nancy*, about the punk rock band The Sex Pistols. Cox grew up outside of Liverpool, England and studied film at UCLA. He moved to Oregon 27 years ago to be with his wife, Tod Davies, herself a prominent screenwriter. Though Cox believes creativity comes from within, he loves living in Oregon. "The beauty of the state and the variety of the state are their own advertisement. It's just fantastic," he says, mentioning Oregon's coast, the high desert, the mountains, and the forests.

Still, while he loves that a city of our size has such a robust and well attended *independent* film festival, Cox is glad that for the most part the Hollywood film industry is not flocking to the southern part of the state and the government doesn't offer tax write-offs to blockbuster filmmakers.

"Comparatively few films are shot here and that's good," Cox, 65, says cheekily. "Who wants to have a bunch of boorish people in big trucks blocking the Green Springs Road?"

Emma Was Here (2019).
Filmed in part on the Oregon coast, and directed by Southern Oregon University alumnus, Daniel Rester.





Illegal (2019). A mother and her son who Laz Ayala met at the US-Mexico border. The family fled as part of a large migrant caravan; they had been stuck at the border for several weeks.

Ask a film buff, “Quick, name five movies that were shot in Oregon?!” and chances are you’ll get a bit of a blank stare. Sure, there’s the 2014 *Wild*, which stars Reese Witherspoon and tells the story of a young woman who is addicted to heroin and sex who decides to hike the Pacific Crest Trail to reset herself. *Wild*, starring Reese Witherspoon. There’s also *Lean on Pete*, which was shot in Eastern Oregon and released in 2018.

Perhaps the best known and most beloved Oregon movie is *The Goonies*, a 1985 coming-of-age story about two brothers (Brand Walsh, played by Josh Brolin, and Mikey Walsh, played by Sean Astin) and their misfit friends from the wrong side of the tracks (the “Goon Docks”). The friends embark on an absurd adventure to find pirate treasure in order to rescue the Walsh house from bespectacled evil developers who want to build a golf course. Other notable movies that have been filmed in Oregon include *Overboard* (1987), *Kindergarten Cop* (1990), *Free Willy* (1993), *Wendy and Lucy* (2008).

Sean Porter, 37, is another local celebrity. Porter is a cinematographer who works on feature films, television series, commercials, and documentaries. He was Director of Photography for award-winning 2018 movie about African American virtuoso pianist Don Shirley (played by Mahershala Ali) *Green Book*. Porter and his family moved to Southern Oregon five years ago (and I first met him because our children attended the same preschool). In 2014 he worked on a horror-thriller, *Green Room*, which was shot in Portland and Astoria, an independent film that won awards at film festivals in both Cannes and Toronto. “With independent films you don’t have the gloss or charm but you have the soul,” Porter, who is now a voting member of the Academy of Motion Pictures (the body that decides which films win the Oscars), says. *Green Book*, he explains, actually started as an independently financed movie but was then picked up by DreamWorks.

“The Academy is expanding their horizons,” Porter insists. “The old white Hollywood is changing.” Porter believes that part of that change is being catapulted by independent filmmakers and the people, like Richard Herskowitz, who work so hard to promote and support them.

“Indie films—films that are trying to say something—want to open minds or open hearts.”

Ready to have your mind and heart cracked wide open? You won’t be able to watch *Illegal*, which tells the story of a young teen who fled from El Salvador on a harrowing journey north in search of a better life, without crying. Laz Ayala went from having nothing to becoming a tremendously successful Southern Oregon based entrepreneur. Hope. Dreams. Hardships. Grit. Humanity. Love. The films at this year’s Festival celebrate the fact that we humans have more in common than we sometimes believe.



Jennifer Margulis, Ph.D., is a regular contributor to the *Jefferson Journal*. Her last feature for the magazine, “Shedding Light On Darkness,” tackled the difficult subject of the rise in suicides among young people. An award-winning journalist and Fulbright grantee, she lives with her husband and four children in Southern Oregon. Read more about her at www.JenniferMargulis.net

Letter To The Editor

Dear Jefferson Journal Editor,

In your January/February issue, Shannon Bond’s story about delivery meals failed to mention the largest liability with these services—waste. For every meal delivered in a plastic container, one more stream of pollution is created. Rather than have a meal delivered in plastic containers inside plastic bags, consumers need to order food themselves and go to the restaurant with their own to-go containers. I keep several in my car for pick-ups and for extra take home boxes after dining in. Each time a restaurant balks at my request, I have a chance to promote change. I’ve had positive responses as often as negative ones. One place kindly washed my containers before filling them! We can make a difference by conscious dining and conscious food orders.

Karen A. McClintock, Ashland Oregon



Unlike the eruption of land-based volcano, like Mount St. Helens, the eruption of the Axial Seamount won't cause any problems for humans.

Scientist Hot Take: Pacific Northwest Volcano Forecast To Erupt Within 4 Years

Scientists are forecasting that the Pacific Northwest's most active volcano will erupt sometime between 2020 and 2024.

The volcano isn't one you'll see driving along the Cascade Range, instead you'd have to look 1.5 miles deep in the ocean to find it. It's called the Axial Seamount and it's located about 300 miles due west of Astoria at the edge of the Juan de Fuca plate. If the volcano were on land, it would be one of the taller mountains in Oregon's Coast Range.

Oregon State University's Bill Chadwick made the eruption forecast at a scientific meeting last December. His forecast is based on measurements taken on the seafloor around the seamount.

"One of the ways that volcanoes are monitored around the world is to look for changes in their shape, like if the ground is being uplifted or subsiding," Chadwick said. "What you're interested in is [if] magma moving in or moving out or is it just slumbering?"

Axial Seamount has changed quite a bit over the last decades, with the surface gradually rising between eruptions, then suddenly dropping back down.

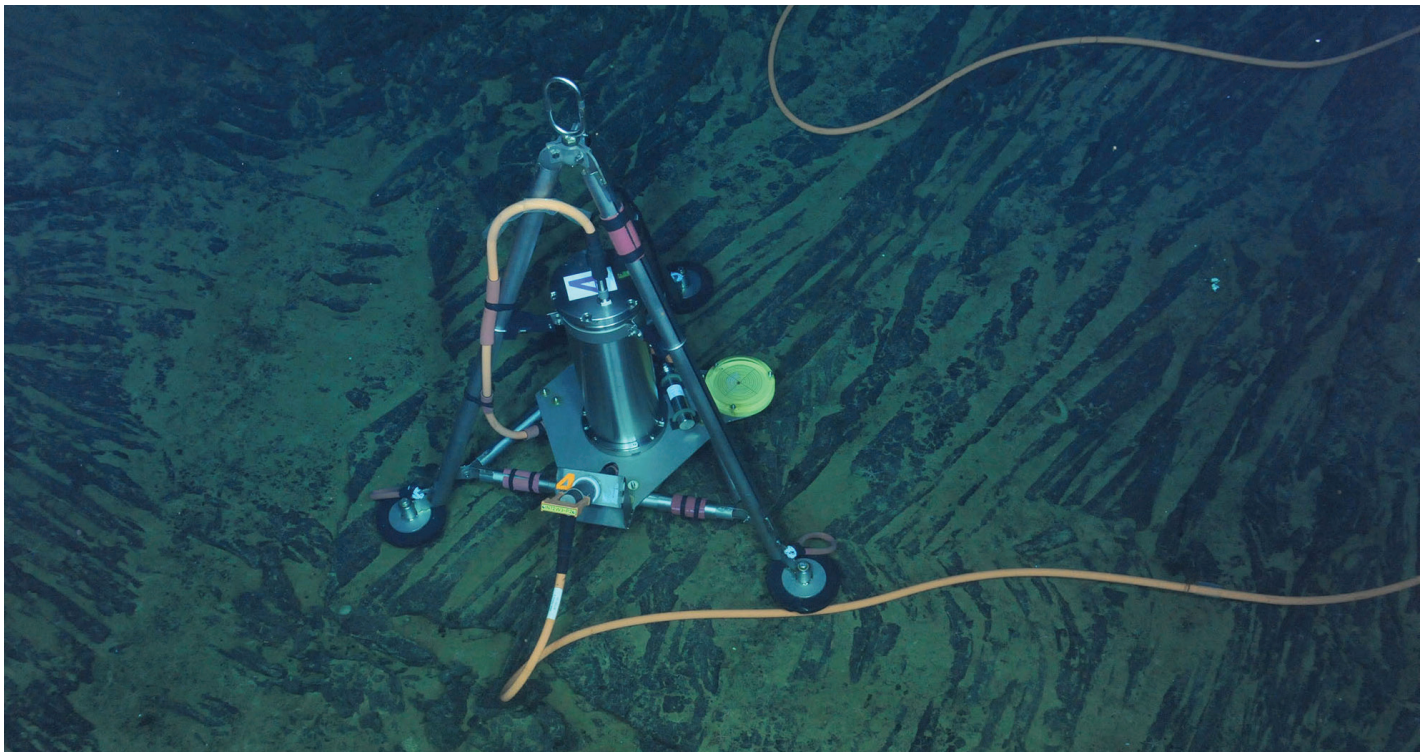
"It's erupted three times in the last 21 years. That's more than Mount St. Helens and any of the volcanoes in our neighborhood. So it's gotten a lot of our attention and we're trying to learn as much from it as we can," he said.

An expansive seafloor monitoring network installed in 2014 has allowed Chadwick to monitor Axial Seamount in real time. Over the past few years, he's watched the volcano slowly grow.

"We're using that repeated pattern of inflation and deflation to try to anticipate when the next eruption might be," he said.

Chadwick says making such a straightforward and public forecast is its own kind of experiment.

Continued on page 15



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A bottom pressure/tilt instrument is used to measure change in the ocean floor around the Axial Seamount.

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Down To Earth

Continued from page 13

“We’re just kind of doing this forecasting ... to see if it works. In my mind it’s more honest and more of a test to see if it’s really useful to do it before something happens, because it’s easy to kind of fool yourself in hindsight or spin it a certain way,” he said.

Other scientists in the Pacific Northwest are also monitoring the seamount for signals of eruption.

University of Washington’s William Wilcock studies earthquakes at Axial Seamount. The seismic activity gives indications of what’s happening inside the volcano.

“Immediately after an eruption, there are very few earthquakes and then the number of earthquakes steadily increases as the volcano inflates,” he said. “So after the eruption in 2015, the number of earthquakes that we recorded went down to just a handful and it’s now up to maybe 50 a day.”

Wilcock says he believes that Bill Chadwick’s forecast is in the right ballpark.

“My personal view is it’s probably more likely in 2022 to 2024. But I think there’s some uncertainty,” he said.

Unlike the eruption of land-based volcano, like Mount St. Helens, the eruption of the Axial Seamount won’t cause any problems for humans.

“For the size of eruptions we’ve seen in the last 20 years ... if you were on top of it on a boat, you would never know it,” OSU’s Chadwick said.

But the forecast eruption does provide a unique opportunity scientifically.

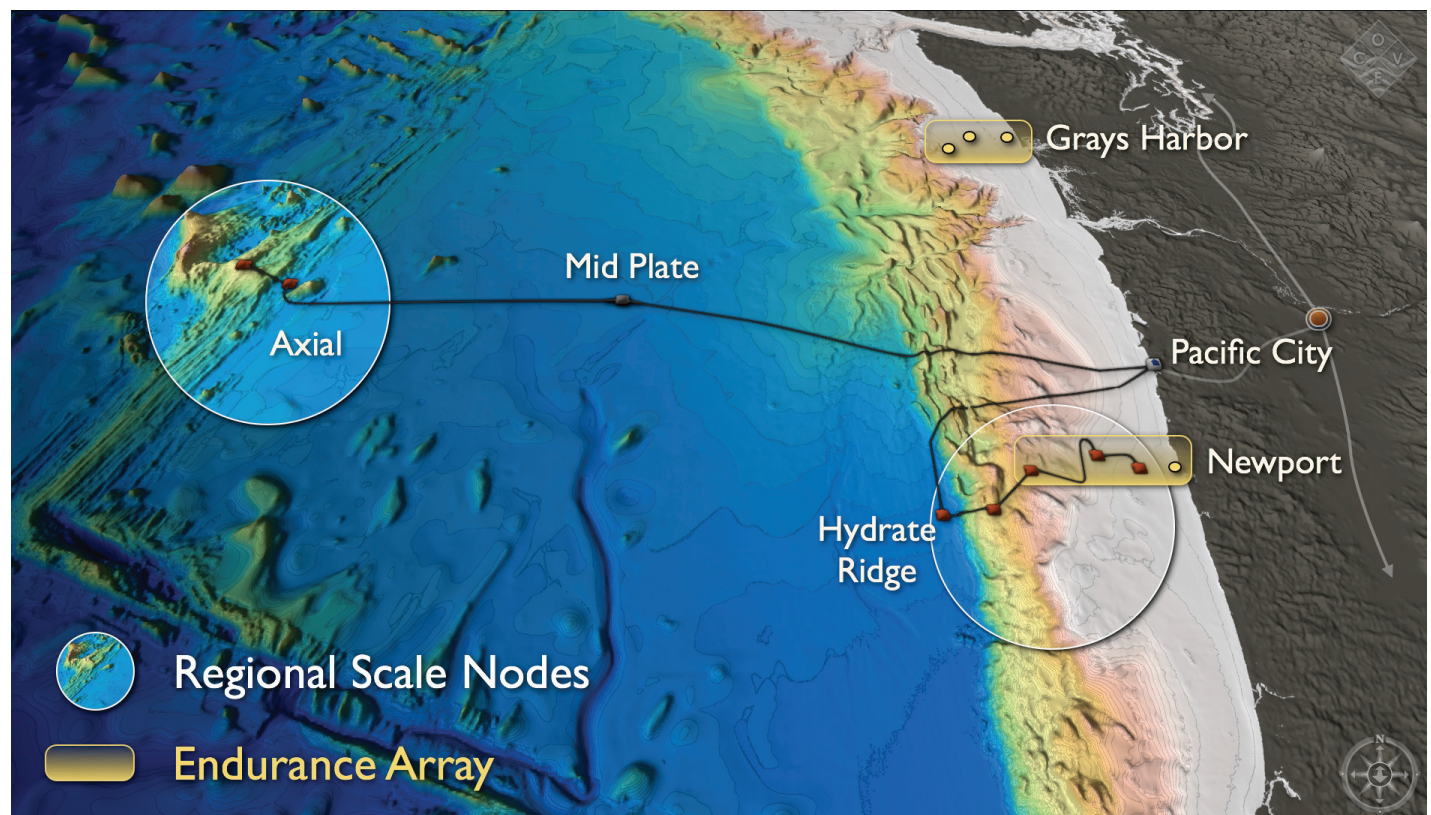
“There’s a lot of interest in trying to set up experiments, to basically observe more of [the volcanic processes] as it’s happening,” Wilcock said.

Chadwick says the Axial Seamount is a relatively simple volcano in terms of where it occurs and how it behaves. And being able to study the volcano at such close range as it erupts could provide insight to the behavior and forecasting of volcanoes on land.

“I think in that way we have an opportunity to understand a relatively simple system. And hopefully the lessons we learn there would have applications to forecasting eruptions and other more complicated settings.”



Jes Burns is the Southern Oregon reporter for Oregon Public Broadcasting’s Science and Environment Team. She’s based at Jefferson Public Radio and works collaboratively with JPR’s newsroom to create original journalism that helps citizens examine how environmental issues unfolding in their own backyards intersect with national issues. Her work can be heard and seen on public radio and television stations throughout the Pacific Northwest.



The Axial Seamount is the most active volcano in the Pacific Northwest.

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Why We Don't Have A National E-voting System

We have developed all the technologies we need to have a secure, nation-wide e-voting system: data encryption, two-factor and biometric authentication, smartphones, smart cards, cloud computing, high-speed fiber optic connectivity. The list could go on for the duration of this column and we would all become sufficiently bored with the technical details of each technology.

So let's not do that. Instead, let's focus on how we know we have developed all the required technologies to build and use a secure, nation-wide e-voting system.

We already use the above listed technologies (as well as others) to daily transact \$300 billion in U.S. markets. This includes online shopping transactions, stock market transactions (many of which are automated by trading algorithms), supply chain purchases by corporations, etc. Throw U.S. government transactions in there, including classified programs by various intelligence agencies that are not public record, and I'd wager that daily transaction number would at least double.

Most of us use credit and debit cards daily. We access our bank accounts via apps on our smartphones. We automate our bill payments using online services. We pay our taxes online. We access our health records online and automate prescription refills.

We do all of this because it is convenient and gives us more time to chain-smoke episodes of our favorite shows on Netflix, which reminds me that we access all of our entertainment content online too.

In short, we've digitized our lives, outsourcing much of it to online services and connected apps on our smartphones. We've entrusted our personal finances and the entire global economy to digital systems.

But when it comes to voting, most of us will automatically default to a position of skepticism. This includes yours truly. In 2004, I wrote a column in this same space about "black box voting" or e-voting as it is commonly referred to today.

"In its current form," I wrote, "e-voting threatens to jeopardize our Constitutional rights by placing control of the voting system in the hands of the few. In its current form, e-voting is a flawed system ripe with opportunity for inaccurate vote tallying that would be unauditible and therefore unchallengeable."

I stand by that statement. But I also believe that we could develop a secure, nation-wide e-voting system that would ensure rather than jeopardize our Constitutional rights.

That might sound a bit foolish on the heels of the Democratic Party's "high-tech" Iowa caucus disaster in which everything that could have gone wrong went wrong. But there were some good lessons-learned from the Iowa caucus disaster, beginning with

don't have your voting app developed by a little-known company called "Shadow, Inc."

What I propose is development of an e-voting system using the same technologies we have implemented for secure online transactions a global commerce and finance. Are these impervious to hacking and compromise. Nope. According to the Federal Trade Commission (FTC), credit card fraud went up by 23 percent last year. One of the primary difficulties with preventing credit card fraud is that credit card processing is a fragmented global system with no unifying standards. As with the Iowa caucus, there's some good lessons-learned from credit card fraud, beginning with *don't implement a fragmented system with no unifying standards.*

We could have a secure, nation-wide e-voting infrastructure built with data encryption, 2-factor/biometric authentication, smart phones, smart cards, and cloud computing. Additionally, we could implement blockchain to create a distributed, unalterable record of voting "transactions" (i.e., what candidate or ballot measure a user voted for).

Every U.S. citizen who registered to vote would be issued a national voting smart card that would be paired to a PIN that they set when they registered. This card would work similar to an ATM card. At the voting center, a registered voter would simply insert their card into a secure voting machine, enter their pin, then follow the on-screen instructions to cast their votes.

Additionally, secure voting apps developed for standard smartphone platforms could be used to vote using a combination of PIN and biometric fingerprint scanning. The app would be paired with the voter registration card to mitigate fraud. Essentially, it would be like Apple Pay but for voting.

In order for the system to be functional and secure, it would need to be a unified system with unifying standards developed by a consortium of government and non-government organizations.

We have all the necessary technologies to build a secure, nation-wide e-voting system. What we do not have is the political will and leadership to make it a reality. Our politicians seem content to keep the system we currently have with all of its flaws and corruption.

Our current system will remain broken to the degree we accept it being broken.



Scott Dewing is a technologist, writer, and educator. He lives on a low-tech farm in the State of Jefferson.

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Hiking Partners: Me Or The Dog?

Before I met Mike, a good hiking partner and now my husband, he hiked with his dog, Bailey (since deceased). Somewhere recently on some trail for some reason we started talking about the differences between me and Bailey as hiking partners. As the pros and cons were thrown out, I began to get a little nervous that Mike would get another dog as a preferred hiking partner.

I had to admit that Bailey had some advantages over me, but I was quick to point out that I had the advantage in other ways. I am, for instance, by far the better conversationalist (one point for me). On the other hand, Bailey didn't talk back to Mike or argue about the names of the peaks. If Mike said, "Oh, there's Mt. Elijah," Bailey didn't say, "No, it isn't. That's Grayback," as I am apt to do (though I am usually about as correct as Bailey would have been). Bailey never corrected Mike if he used "imply" when he meant "infer," either. Bailey didn't care. That put grammar-dictator me up against all-accepting Bailey (one point for Bailey).

I don't run off into the forest chasing squirrels, so Mike doesn't have to call me back, as he did Bailey (point for me). On the other hand, Bailey did obey him (point for Bailey). If Mike said, "Come," Bailey came, wagging her tail. I'm likely to balk at commands and sometimes affect a fetch-it-yourself attitude.

Bailey accepted that Mike was her master. He is not mine. I did not promise to "obey" in my wedding vows. Bailey's hero-worship was flattering, but, sorry, as much as I love Mike, I'm not going to take him as my master. Still it's another point for Bailey, the yes-master, worshipful hiking partner.

Bailey, like me, liked to swim in the lakes. My advantage is that I don't spray water over Mike with a vigorous shake when I get out (big point for me).

Bailey would lie next to Mike in the tent and keep his body warm. I do that, too, except sometimes my feet are so cold it's like putting a bag of ice on Mike's legs. Point for Bailey, I guess.

Mike doesn't have to follow me picking up my poop. Big plus for me.

I don't jump up and lick Mike's face when we meet, no matter how glad I am to see him. Some people like that kind of greeting from a dog. I don't. From my point of view, this is a plus for me, but Bailey would say such an enthusiastic show of affection would be a plus for her, so this is a draw.

After a hike Mike had to feed Bailey, whereas it's I who give Mike good things to eat. Big plus for me.

I don't shed hair. Well, I do, these days, but not a lot. Not like a dog. Point for me.

Bailey was always in a good mood. I'm *usually* in a good mood, but I get irritated from time to time, which Bailey never did. Bailey never complained, as I sometimes do. Point for Bailey, the good-natured, Pollyanna, thank-you-master dog.

Counting points, I barely come out ahead, with six points to Bailey's five, but an equally important factor is the strength of various points. Being a good conversationalist is a very big factor, but so is Bailey's never-complaining outlook on life. I am fairly secure in thinking Mike won't replace me with a dog for a hiking partner, but maybe, without moving into hero-worship or obeying every command, I could learn a few things from Bailey about being a good hiking partner.



Diana Coogle has lived in the mountains above the Applegate River for 45 years.



Bailey (right) and friend.



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I'm not talking about Nataki Garrett here, I'm talking about you—or maybe me. What would you do if you had the chance to run OSF? And what are the constraints within which you'd have to work?

Well, first we'd have to acknowledge that, for the most part, it's going to be a harder task to stage successful productions of Shakespeare plays than it is to stage new plays. And the simple reason for that is that, in many cases, your potential audience will have already seen *Twelfth Night* and *Romeo and Juliet* and *Hamlet* many times, probably on the stage, if not also on film or on TV. And they'll want to see something different this time. You will need to stage these well-known Shakespeare plays because they are good for the box office (and if you're running a Shakespeare festival, you'll know that, although you have a commitment to Shakespeare's plays, not all of those plays are attractive to contemporary audiences) but you'll need to find a fresh spin.

On the other hand, you need to attract a new kind of audience, fresh to the theatre and unfamiliar with those plays. Your production of *As You Like It* has to appeal to those who have never seen it before as much as to those who have seen it a dozen times and would never confuse it with *All's Well That Ends Well*. This is starting to look like a tricky task.

In many respects, it is a more straightforward undertaking to stage one of the less-familiar works in the Shakespeare canon. There are fewer potential audience members likely to make comparisons with other productions of *Cymbeline* they may have seen. So far, so good—but unfamiliarity may mean that audiences do not recognize the title or identify with it. There is also the danger that the play is unfamiliar or unpopular for a very good reason.

New plays present a different set of challenges. On the one hand, audiences will have no preconceptions about how the play ought to look or sound, but they might have strong views on what a play should be: they may have in mind a particular kind of narrative arc or character development, and not all contemporary drama will meet their criteria. So the new play must be sold on the basis of the reputation of its writer, and of the company and its actors.

You are in charge of the company, so the casting decisions are ultimately down to you. Do you believe that your audience will be attracted by a relatively stable set of actors, so that familiar faces appear year on year, or does your choice of repertoire make this impossible? Do all the new plays you have selected ask for actors under thirty years of age?

There is something to be said for maintaining a repertory company. Audiences often appreciate seeing actors exhibit their range and versatility. Way back in 1984, I was privileged to go to Stratford-on-Avon one day and to see *Love's Labour's Lost* in the afternoon and a new play, *Golden Girls*, by Louise

Page in the evening. Kenneth Branagh was one of a number of actors to perform in both plays that day. But are all actors of the twenty-first century trained and equipped to perform both classic and contemporary roles?

This business of running a theatre is beginning to look rather complicated, so let's draw a breath and consider something of a sure-fire certainty: musicals always work! Audiences love them, and ticket sales go through the roof. One popular musical each season will make enough money to subsidise two or the three lesser-known straight dramas, right? Wrong! Musicals are popular (although they have been part of the OSF repertoire for only a little over a decade) but they are hugely expensive, much more so than straight plays, and they may require the casting of performers who cannot take a role in any other production in the season.

And so to the 2020 season at OSF. The mixture of Shakespeare and contemporary plays is a delicate balancing act for any theatre company, and I applaud the move by OSF to make its non-Shakespeare plays primarily American. There are few professional productions of plays by competitors of Shakespeare such as Marlowe or Jonson even in the UK, so there is no reason to assume that such productions would be successful here. On the other hand, there is a wealth of drama from the USA which is not new work. There is no reason to avoid plays by the likes of Mamet, O'Neill, Williams or Miller, yet no play by any of these writer has been staged by OSF since 2015. Surely American theatre is more than just premieres of new work?

I applaud the move by OSF to make its non-Shakespeare plays primarily American.



Geoff Ridden has taught in universities in Africa, Europe and North America. Since moving to Ashland in 2008, he has become a familiar figure on radio, in the theatre, in the lecture hall and on the concert stage. He is artistic director of the Classic Readings Theatre Company and has a particular interest in adaptations of the plays of Shakespeare. Email geoff.ridden@gmail.com



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The News, Your (Not) Happy Place

If it wasn't Walter Cronkite, it was David Brinkley: for a couple of decades, Americans tended to share news sources. The mainstream media, derided today as "MSM" by both left and right, included national news magazines and major newspapers as well as commercial broadcast networks.

True, there just weren't many media outlets available in those days before cable TV and the Internet, so it was an enforced sharing, up to a point. But the result of us watching, reading, and listening to the same news reports was that the general public got a generally consistent set of facts, and interpretations of those facts.

Now that limited field and consistent worldview is gone, replaced by a vast array of media outlets that see the world differently, and report on it differently. Which raises questions for all of us who consume news: what do we expect from journalism? My hypothesis is that the availability of "flavored" news leads us to seek out media outlets that either make us happy... or make us feel like we have a good reason to be unhappy.

If that is the case, some of us have lost sight of why we pay attention to news media in the first place: to stay up with what is happening in the world, regardless of how the information makes us feel. Some of it may not provoke any particular emotional reaction, but it's still information that is useful to us, like that the city council decided to raise water rates, or that the state legislature decided to change the number of license plates and how long they are valid.

Not a lot of "meh" news gets conveyed by the most successful outlets. Tufts University professors Sarah Sobieraj and Jeffrey M. Berry coined the term "The Outrage Industry" for the title of their 2014 book. It pointed out how people flock to opinion-based media to have their viewpoints confirmed, and to get good and worked up about the people who do not share them. So of course the topics covered are the kind that show the brave efforts of the home team, and the dastardly deeds of the visitors.

That may be the extreme. But consider the choices we make even within media outlets we trust, especially online. When the boxes to click offer a choice between the latest sobering news from Syria, or a story about a dog rescued from a frozen lake, which one will you choose? And will the choice be different

based on the time of day and what's going on in your life? Quite possibly.

After 40 years in this business, I've heard many people complain that journalists only cover "bad news;" things that go wrong; people who get hurt. Guilty as charged. The flip side of that is that we humans expect things to go well and smoothly, that's why reporting focuses on the mistakes and missteps, the accidents and crises. In part, it's so we can correct what went wrong.

Simply put, we don't turn the news on to make us happy. We turn it on to learn, to be better prepared for what the world sends our way, whether it's a decision by Congress or a light afternoon rain shower.

We play it fairly straight in public radio, attempting to put out news the way it was done in the time of Cronkite and Brinkley: the plain facts, voices from both sides, and some analysis. Sure, the choices of discretionary stories on NPR and JPR will differ from those of ABC or Fox; you're more likely to hear of the death of a jazz musician on public radio than on commercial TV news. But the overall intention is to put the news in your hands, your ears, your brain; you get to decide what to do with it.

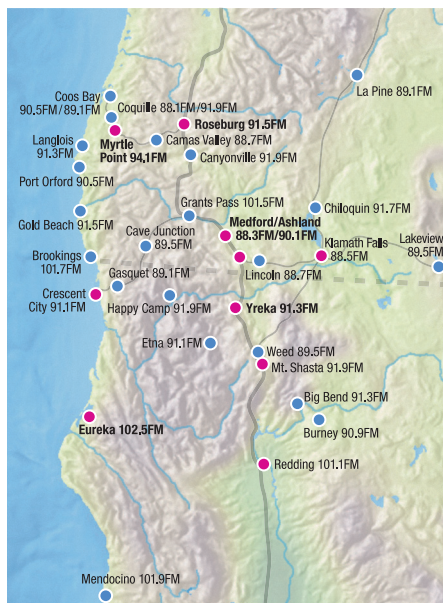
I've examined my own news consumption patterns, and sometimes stop myself from skipping the story about sewer assessments or from clicking on the water-skiing squirrel feature. I go to other happy places, like watching videos of passenger trains, or just look at pictures of the wonderful train station in Wemyss Bay, Scotland (check it out). We're not supposed to get happy from news. As some smart person once said, "the truth will make you free. But first it will make you miserable."

The availability of "flavored" news leads us to seek out media outlets that either make us happy... or make us feel like we have a good reason to be unhappy.



Geoffrey Riley began practicing journalism in the State of Jefferson nearly three decades ago, as a reporter and anchor for a Medford TV station. It was about the same time that he began listening to Jefferson Public Radio, and thought he might one day work there. He was right.

Classics & News Service



● **FM Transmitters** provide extended regional service. (KSOR, 90.1 FM is JPR's strongest transmitter and provides coverage throughout the Rogue Valley.)

● **FM Translators** provide low-powered local service.

Monday through Friday

5:00am Morning Edition
7:00am First Concert
12:00pm Siskiyou Music Hall
4:00pm All Things Considered
6:30pm The Daily
7:00pm Exploring Music
8:00pm State Farm Music Hall

Saturday

5:00am Weekend Edition
8:00am First Concert
10:00am WFMT Opera Series
2:00pm Played in Oregon
3:00pm The Chamber Music Society of Lincoln Center

4:00pm All Things Considered
5:00pm New York Philharmonic
7:00pm State Farm Music Hall

Sunday

5:00am Weekend Edition
9:00am Millennium of Music
10:00am Sunday Baroque
12:00pm Siskiyou Music Hall
2:00pm Performance Today Weekend
4:00pm All Things Considered
5:00pm Chicago Symphony Orchestra
7:00pm Deutsche Welle Festival Concerts
9:00pm State Farm Music Hall

Stations

KSOR 90.1 FM
ASHLAND

KSRR 88.3 FM
ASHLAND

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KOOZ 94.1 FM
MYRTLE POINT/COOS BAY

KZBY 90.5 FM
COOS BAY

KLMF 88.5 FM
KLAMATH FALLS

KNHT 102.5 FM
RIO DELL/EUREKA

KLDD 91.9 FM
MT. SHASTA

KHEC 91.1 FM
CRESCENT CITY

KWCA 101.1 FM
REDDING

Translators

Big Bend 91.3 FM
Brookings 101.7 FM
Burney 90.9 FM
Camas Valley 88.7 FM

Canyonville 91.9 FM
Cave Junction 89.5 FM
Chiloquin 91.7 FM
Coquille 88.1 FM
Coos Bay
90.5 FM / 89.1 FM

Etna / Ft. Jones 91.1 FM
Gasquet 89.1 FM
Gold Beach 91.5 FM
Grants Pass 101.5 FM
Happy Camp 91.9 FM

Lakeview 89.5 FM
Langlois, Sixes 91.3 FM
LaPine/Beaver Marsh
89.1 FM
Lincoln 88.7 FM
Mendocino 101.9 FM

Port Orford 90.5 FM
Redding 96.9 FM
Weed 89.5 FM

Metropolitan Opera

March 7 – *Così Fan Tutte*

by Wolfgang Amadeus Mozart

March 14 – *Der Fliegende Holländer*

by Richard Wagner

March 21 – *La Cenerentola*

by Gioachino Rossini

March 28 – *Werther*

by Jules Massenet

April 4 – *Orfeo Ed Euridice*

by Christoph Willibald von Gluck

April 11 – *Tosca*

by Giacomo Puccini

April 18 – *Simon Boccanegra*

by Giuseppe Verdi

April 25 – *Turandot*

by Giacomo Puccini



PHOTOS COURTESY: METROPOLITAN OPERA

Rhythm & News Service



● **FM Transmitters** provide extended regional service.
● **FM Translators** provide low-powered local service.

Monday through Friday

5:00am Morning Edition
9:00am Open Air
3:00pm Q
4:00pm All Things Considered
6:00pm World Café
8:00pm Undercurrents
3:00am World Café

Saturday

5:00am Weekend Edition
9:00am Wait Wait... Don't Tell Me!
10:00am American Routes
12:00pm E-Town
1:00pm Mountain Stage
3:00pm Live From Here with Chris Thile
5:00pm All Things Considered
6:00pm American Rhythm
8:00pm Q the Music / 99% Invisible

9:00pm The Retro Lounge
10:00pm Late Night Blues
12:00am Undercurrents

Sunday

5:00am Weekend Edition
9:00am TED Radio Hour
10:00am This American Life
11:00am The Moth Radio Hour
12:00pm American Rhythm
2:00pm American Routes
4:00pm Sound Opinions
5:00pm All Things Considered
6:00pm Live From Here with Chris Thile
8:00pm Folk Alley
10:00pm Woodsongs Old Time Radio Hour
11:00pm Mountain Stage
1:00am Undercurrents

Stations

KSBA 88.5 FM
COOS BAY
KSMF 89.1 FM
ASHLAND
KSKF 90.9 FM
KLAMATH FALLS

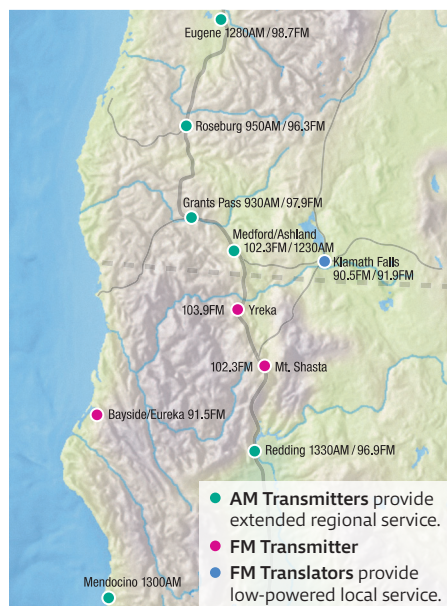
KNCA 89.7 FM
BURNLEY/REDDING
KNSQ 88.1 FM
MT. SHASTA

KVYA 91.5 FM
CEDARVILLE/
SURPRISE VALLEY

Translators

Grants Pass 97.5 FM
Port Orford 89.3 FM
Roseburg 91.9 FM
Yreka 89.3 FM
Callahan/Ft Jones 89.1 FM
Cave Junction 90.9 FM

News & Information Service



● **AM Transmitters** provide extended regional service.
● **FM Transmitter**
● **FM Translators** provide low-powered local service.

Monday through Friday

5:00am BBC World Service
7:00am 1A
8:00am The Jefferson Exchange
10:00am The Takeaway
11:00am Here & Now
1:00pm BBC News Hour
1:30pm The Daily
2:00pm 1A
3:00pm Fresh Air
4:00pm PRI's The World
5:00pm On Point
7:00pm Fresh Air (repeat)
8:00pm The Jefferson Exchange (repeat of 8am broadcast)
10:00pm BBC World Service

Saturday

5:00am BBC World Service
7:00am Inside Europe
8:00am Day 6
9:00am Freakonomics Radio
10:00am Planet Money
11:00am Hidden Brain
12:00pm Living on Earth
1:00pm Science Friday
3:00pm To the Best of Our Knowledge
5:00pm Politics with Amy Walter
6:00pm Selected Shorts
7:00pm BBC World Service

Sunday

5:00am BBC World Service
8:00am On The Media
9:00am Innovation Hub
10:00am Reveal
11:00am This American Life
12:00pm TED Radio Hour
1:00pm Political Junkie
2:00pm Fresh Air Weekend
3:00pm Milk Street Radio
4:00pm Travel with Rick Steves
5:00pm To the Best of Our Knowledge
7:00pm BBC World Service

Translators

Klamath Falls 90.5 FM / 91.9 FM
Ashland/Medford 102.3 FM
Yreka 97.9 FM
Grants Pass 97.9 FM
Mt. Shasta 93.1 FM

Stations

KAGI AM 930
GRANTS PASS
KSJK AM 1230
TALENT
KTBR AM 950
ROSEBURG
KRYM AM 1280
EUGENE
KSYC AM 1490
YREKA
KMJC AM 620
MT. SHASTA
KPMO AM 1300
MENDOCINO
KNHM 91.5 FM
BAYSIDE/EUREKA
KJPR AM 1330
SHASTA LAKE CITY/
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7:30pm

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JPR's Rhythm & News Service
www.ijpr.org

Lawmakers and judges fail to see both the importance and the impotence of their work.

If Only They Got Out More

I wish legislators at every level could be given a day off work every month to attend a full docket of courtroom proceedings. They would see the human face of somebody who lost their dog the night before and then couldn't find a non-public place to sleep. They would see how difficult life can be sometimes for people who have no assumed privileges.

They would hear attorneys use loopholes in laws they've written to subvert their intent. They would see jurors who are genuinely confused about whether a law they worked on pertains to a very specific circumstance. Their confusion often comes down to a poorly worded phrase or clumsy sentence construction which may have seemed "good enough" when they voted for it.

And, if they attend a Supreme Court session, they'd observe justices wrestling with the wording of a law, trying their best to interpret it, but limited to the text itself. I once attended a court case that turned on whether a Virginia driver had been lawfully stopped for a missing tail light. The state's vehicle code had not been updated since the 1940s. The code required only that a vehicle have an operating "stop lamp" (singular).

My hope would be that the lawmakers return to their regular job with newfound resolve to do their work conscientiously and thoroughly. Laws that are less than clear can sometimes tie others into Gordian knots, and it would be good for those who write laws to see the consequences for themselves.

Meanwhile, judges would likewise do well to regularly observe the difficulties their rulings can create for legislators.

In 2018, the Ninth Circuit Court of Appeals ruled that Boise, Idaho had violated the constitutional rights of those without homes. Rousting them from public places amounted to cruel

and unusual punishment. That decision sent city councilors and state legislators scurrying for solutions.

Circuit judges Marsha S. Berzon, Paul J. Watford, and John B. Owens may well have been correct when they described this cruelty, but where would the necessary housing units be found and who would pay for them? The judges voiced no concern about such practicalities, but they also didn't provide access to any new resources to solve the problem.

Sometimes the court's fallibility cuts in the opposite direction. A three-judge panel recently ruled that Eugene's so-called Climate Kids cannot ask the courts to intervene, forcing the federal government to urgently address the hazards — present and future — that its policies have wreaked on the planet's climate systems.

The judges ruled that the remedies must come from the legislators themselves, even though lawmakers have proven themselves incapable of sustaining their resolve at a large enough scale to make a significant difference.

Who will have the last word on the matter of the imminent climate disaster? It won't be the lawmakers or the judges. It may be the people, rising in rebellion. More likely, it will be the planet itself.

Lawmakers and judges fail to see both the importance and the impotence of their work. If they only got out more, they could see it for themselves.



Don Kahle (fridays@dksez.com) writes a column each Friday for *The Register-Guard* and blogs at www.dksez.com.



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Come prepared. Before visiting a local store, it is recommended that consumers research CBD benefits for the disease or ailment they are concerned with.

Speak with your doctor. Prior to the use of CBD orally, it is strongly recommended that you speak with your doctor about any potential medication interactions or concerns.

Look for knowledgeable staff. Ensure you select a retailer that is highly knowledgeable about CBD, providing education, resources, and referrals.

Understand exactly how to use the CBD product. How do you take CBD (orally vs. topically)? How much and how often? For how long do you take it? What is the potency? If the answers aren't clear from the product's label, packaging, or retail staff, this product shouldn't go into or onto your body.

Check for FDA warning letters. The Food and Drug Administration keeps a running list of firms (and their purchase websites) to which the FDA has sent warning letters about questionable CBD products.

Look for independent testing. Are the products third-party tested and are results available? Do they include results for the hemp extract to ensure its purity and results for finished product potency?

Look for vertical integration. Is the hemp sourced locally AND extracted by the local producer to ensure complete control over the extraction process and thus ensuring extracted oil is unadulterated after 3rd Party State Compliance Testing? If the product producer sources their hemp extract from the open market, ensure that the State required compliance testing is replicated prior to product production. Ask to see the lab results.

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Homelessness is often seen as an urban issue, but rural areas along the West Coast are also struggling with large homeless populations.

Law Enforcement Officials Argue Rural Homeless Services Worsen Problem

Chilly winds and hail don't bother Buckshot Cunningham, who lived outside without a shelter for years until he came across Hope Village in southern Oregon.

"This is my umbrella," he says as he shrugs on the hood of his coat while walking into a mid-January winter storm.

Hope Village is run by Rogue Retreat, a nonprofit serving low-income people in Medford, Ore., near the border with California. It's a collection of about a dozen small cottages with a communal kitchen, dining area and bathrooms.

This is what housing advocates call a low-barrier shelter, with few rules and requirements to get in. There are some behavioral rules — you can't be violent or do drugs on the premises — but you don't have to be sober when you come in and you can bring your family, partner or dog.

"Twelve years of drugs and alcohol" is how Cunningham says he became homeless. But there's a bit more to his story: a career as a firefighting smokejumper left him with physical disabilities. He lost his son to suicide, then his wife to cancer.

"And I just went downhill from there," he says.

Homelessness is often seen as an urban issue, but rural areas along the West Coast are also struggling with large homeless populations. Many of these areas don't have the resources for shelters like Hope Village, but even when they do, they're sometimes reluctant to build them.

Viewed as "enabling"

Just across the state border in rural Northern California, Shasta County had earned a \$1.6 million grant to help fund a similar low-barrier shelter. County supervisors considered its proposal last winter when they heard from Police Chief Michael Johnson from the city of Anderson.

"It is just another enabling mechanism for the homeless, the transients and the displaced people here," Johnson told the board in February 2019. "When you create something and enable people, you're going to attract more."

Shasta County supervisors pushed the project back several times, citing their concerns about crime and a fear that services such as this would attract more homeless people. So Johnson proposed an alternative: a detention facility to house people who have committed low-level crimes such as public drinking, urinating in public or sleeping in public spaces, which are sometimes unavoidable for people without homes.



Buckshot Cunningham lived without housing for years before he moved into a small cottage at Hope Village, a shelter run by the nonprofit Rogue Retreat in southern Oregon.

Johnson says incarceration can be used as a tool to provide services to people who are homeless and struggling with drug addiction or mental health issues.

"That's our opportunity to try to get that particular person involved in a program that will turn their life around and help them," Johnson says. "That's when they're most vulnerable, when they're the most willing to accept help and possibly agree to go into a program like that."

Back in Oregon, Jackson County Sheriff Nathan Sickler has a similar sentiment. Sickler has spent the last few months advocating for a ballot measure to increase jail space at the Jackson County Jail in Medford.

"Jail is a resource because when they come [to jail], there may be opportunities to become sober. And once they become sober, they tend to start to think differently," Sickler says.

Continued on page 33



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Microgrids keep the electricity flowing to customers even after disconnecting from the overall power grid.

California Reservation's Solar Microgrid Provides Power During Utility Shutoffs

California's largest electric utility took the unprecedented step of shutting off power to millions of customers beginning last October. The decision was meant to prevent power equipment from sparking catastrophic wildfires.

Now a renewable energy microgrid on a tiny California Native American reservation is proving to be one solution to this ongoing problem.

The Blue Lake Rancheria is located just north of Eureka, Calif. On the 100-acre campus, just behind the casino and hotel, Jana Ganion opens a chain-link fence.

"We're up on a little platform that can oversee most of the array," she says. "This is the view I like the best."

Inside, in an area half the size of a football field, are more than 1,500 solar panels, slanted toward the noonday sun.

Ganion is the sustainability director with the Blue Lake Rancheria, which includes about 50 members. She helped build this solar microgrid as part of the tribe's goal to develop climate-resilient infrastructure and to be ready for earthquakes and tsunamis.

But then beginning in October, it became useful in a whole new way.

The utility, Pacific Gas and Electric (PG&E), shut off power to more than 30 counties in Central and Northern California on October 9.

"We had probably 30- to 45-minute gas lines," Ganion says. "People were fueling up vehicles, but also their home generators. That continued, basically, for the duration of the 28-hour outage."

As one of the only gas stations in the county with power, the reservation provided diesel to United Indian Health Services to refrigerate their medications and to the Mad River Fish Hatchery to keep their fish alive. The local newspaper used a hotel conference room to put out the next day's paper. Area residents stopped by to charge their cell phones.

Ganion estimates that on that day more than 10,000 nearby residents came to the reservation for gas and supplies.

Emergency plans 'thrown out the window'

County officials had been warned about the utility shutoffs, but they didn't know they were happening until that day, says Ryan Derby, emergency services manager for Humboldt County, where Blue Lake Rancheria is located.



APRIL LEHRICH/JEFFERSON PUBLIC RADIO

The Blue Lake Rancheria microgrid powers a number of buildings on the reservation and helped provide necessary energy during county-wide power outages. Courtesy: Blue Lake Rancheria

"Our entire planning model for the last 18 months got thrown out the window," Derby says.

Suddenly, the rural county of 136,000 people was in the dark.

"Humboldt County prides itself on being resilient," Derby says, "But I think in light of these public safety power shutoffs we realized how dependent we really are on electricity."

The county focused on residents who relied on medical devices like respirators or oxygen tanks.

At the Blue Lake Rancheria, Anita Huff was directing emergency services for people with critical medical needs.

"We had eight people here who could not have lived without electricity," Huff says. "So, we saved eight lives."

The tribe built the microgrid with help from the Schatz Energy Research Center at Humboldt State University.

"Microgrids are very complex. In some ways they're kind of like snowflakes where no two of them are the same because it

Continued on page 33

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Photo courtesy Bob Palermi

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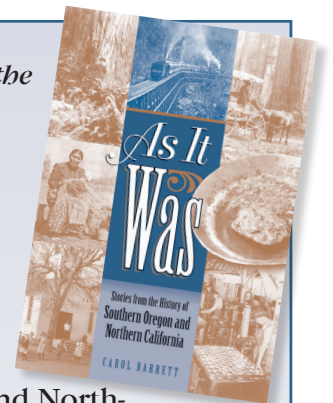
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JPR News Focus

Continued from page 31

depends on where you are on the grid and what your facility is,” says Dave Carter, the managing research engineer at the Schatz Energy Research Center and the lead technical engineer on the project.

A power ‘island’

Microgrids keep the electricity flowing to customers even after disconnecting from the overall power grid. During an outage the Blue Lake microgrid goes into “island mode” and a large Tesla battery system stores extra power and balances the energy supply and demand.

By comparison, Carter says, conventional solar arrays have to automatically shut down during outages for safety so they don’t electrocute powerline maintenance workers or people who could come in contact with a downed line.

Microgrids do come at a price. The Blue Lake installation cost \$6.3 million. Five million dollars came from a California Energy Commission grant, and the tribe helped raise the rest.

Carter’s lab at the Schatz Energy Research Center is looking for ways to lower the cost of microgrids. In spite of the upfront price, he says, communities should consider what it’s worth to stay in control during a natural disaster.

“The extreme case would be for your medical device to stop working,” Carter says. “The value of the power that the microgrid can provide when the rest of the county is de-energized is high.”

The California utility shutoffs don’t appear to be going away. Last month PG&E announced a request for proposals to build 20 new microgrids near utility substations that could be affected by future power shutoffs. They’re hoping to have them running by next fall, the season with high winds and extreme fire risk.

Jana Ganion, with the Blue Lake Rancheria, says with future electricity shutoffs, rural communities, and Native American reservations in particular, need to be especially resilient.

“Many, many tribal nations are located at the end of the line in terms of the electricity grid,” Ganion says. “They may have no power. They may have poor quality power. Microgrids are just a way to do an end-run around all of that.”



Erik Neumann is a radio producer and reporter who grew up in the Northwest. He’s passionate about telling the human stories behind America’s health care system, public lands and the environment, and the arts. He got his Masters degree at the UC Berkeley Graduate School of Journalism. Erik joined JPR after several years as a staff reporter at KUER, the NPR station in Salt Lake City, where he focused on health care coverage. He was a 2019 Mountain West fellow with the Association of Health Care Journalists and is a contributor at Kaiser Health News, a non-profit news service committed to in-depth coverage of health care policy and politics.

JPR News Focus

Continued from page 29

“Maybe they would see a benefit to taking advantage of available services.”

Sickler and Johnson say they don’t want their rural communities to become like San Francisco or Los Angeles – overwhelmed with large homeless populations. They say providing free housing to homeless people is an urban approach, and it isn’t working. Instead they emphasize law and order: bigger jails and more police officers.

“Housing first” alternative

Tristia Bauman of the National Law Center on Homelessness & Poverty disagrees with that emphasis. “That is not only an ineffective approach – it’s also the single most expensive approach,” she says.

Bauman says “housing first” initiatives – that is, giving homes to people with few strings attached – is the best way to address homelessness.

“It produces better outcomes,” Bauman says. “Not only in health, but also in education. And importantly to any lawmaker: It saves communities money. In fact, it is the cheapest and most effective intervention, and that is established by a number of national studies.”

Similar to the shelter proposal in Shasta County, Hope Village in Oregon faced some pushback in its early stages a few years ago. Some people feared that it would increase crime and generate litter.

But resident Buckshot Cunningham says those fears proved to be wrong.

“Look at this place,” he says, motioning to the neat row of cottages. “It’s clean; it’s beautiful. And it stays that way seven days a week, all year round. It’s pretty simple.”

Cunningham has had his own room here for about four months. Now he’s sober, has a girlfriend and is saving money to rent an apartment.

“Getting my feet back on the ground here has enabled me to get back to society,” he says. “Making me better myself. Not making me, but helping me want to.”



April Ehrlich is a reporter at Jefferson Public Radio. She covers a little bit of everything, including stories about wildfires, poverty and homelessness, and cannabis. She focuses on in-depth investigative journalism and data reporting and advocates for journalists across Oregon as the vice president of the Oregon territory chapter of the Society of Professional Journalists.

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OREGON CENTER FOR THE ARTS
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Oregon won't begin to even take applications for its Real ID-compliant driver's licenses until early July -- just three months before the TSA deadline.

What's In Your Wallet? It's Time For Air Travelers To Get Real About Real ID

Effective this October, a standard Oregon or Washington driver's license won't pass muster with the Transportation Security Administration to board a domestic flight. Both Oregon and Washington drivers licensing managers are expecting long wait times this summer as a surge of deadline-driven travelers apply for upgraded IDs that are federally acceptable.

The message from Washington's Department of Licensing is to come in now if you want to get an enhanced driver's license with less hassle. Oregon won't begin to even take applications for its Real ID-compliant driver's licenses until early July -- just three months before the TSA deadline.

The Oregon Department of Transportation wants people to consider applying now for a U.S. passport, if they don't already have one, to avoid wasting time standing in line for an upgraded driver's license during the dog days of summer.

"We don't want to tell people that they need to get a passport or a passport card, because obviously we will serve them and provide them the opportunity to get a Real ID," ODOT Assistant Director Travis Brouwer told a legislative panel in mid-January. "But that has been a significant part of our messaging, that people should consider that opportunity and that option."

"This is a great opportunity to get your passport and your passport card, decreasing the workload for DMV and getting more Oregonians to actually have passports," state Sen. Sara Gelser said while prodding Brouwer to put more promotional materials in field offices.

Brouwer told lawmakers in Salem that the Oregon DMV is making plans to bring back Saturday morning service at select offices solely to process Real ID license appointments. ODOT said it can't begin issuing the upgraded drivers licenses sooner because it first needs to complete the installation of a new computer system. The agency will ask the Oregon Legislature for funding to hire 50 additional DMV staffers to handle the expected "crush."

This all stems from the Real ID Act, passed by Congress in 2005 to increase license security standards in the wake of the 9/11 terror attacks. The TSA has granted laggard states multiple deadline extensions in the past, but says it is serious this time about sticking to an October 1, 2020 cutoff for non-compliant IDs.

You may already have what you need to pass through airport security after next fall. A U.S. or foreign passport, military ID, permanent resident card, tribal photo ID, or an enhanced



You will need Real ID-compliant identification to go through TSA screening beginning Oct. 1, 2020.

driver license are among the alternatives that meet the approval of the federal Department of Homeland Security and TSA. A U.S. passport card is another option -- cheaper than a traditional passport and good for North American land and sea border crossings as well as domestic air travel.

During the 2019 session, the Washington Legislature provided money to extend the service hours at licensing offices and to publicize the upcoming Real ID requirements. Still, at this point only 16% of active Washington state driver licenses and ID cards are the "enhanced" variety that meet the federal Real ID standards. This week, Washington Department of Licensing Policy Director Beau Perschbacher prepared a chart for state House Transportation Committee members showing that he expects that percentage to rise to around 29% by the end of this year.

The U.S. State Department told ODOT that about 37% of Oregon residents had a passport as of last year and told DOL that 42% of Washingtonians had a passport, which is a good alternative ID to show airport security screeners.

Washington State has moved to -- and Oregon will soon follow to -- a two-tier driver license system. Washington's Real ID-compliant Enhanced Driver License requires proof of U.S. citizenship, identity and residency. Washington's standard

Continued on page 37



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JAZZ SUNDAY

12:00PM ON JPR'S RHYTHM & NEWS SERVICE

NPR News Focus

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driver's license does not require proof of legal immigration status. Oregon requires proof of U.S. citizenship or proof of legal residency in the case of noncitizens for all drivers' licenses and ID cards. In both states, the Real ID-compliant licenses cost more than a standard license.

The situation is a little simpler but no less dire in Idaho, where the state Transportation Department achieved Real ID compliance earlier than its neighbors. ITD wants Idahoans who plan to fly commercially to check whether their driver's license has a star symbol in the upper right-hand corner. The star signifies to a TSA officer that the ID card is federally-accepted.

The Idaho Transportation Department said travelers who have not gotten a new driver's license lately should consider coming in early to renew to get the version it dubbed the "Star Card." ITD said less than one-quarter of Idaho driver's licenses in circulation as of December 31, 2019 had the star symbol needed to board a flight.

Washington State Department of Licensing Director Teresa Berntsen reiterated her concern about a potential mess at Pacific Northwest airports come October when thousands of travelers could show up with IDs that won't fly. She said she was

troubled that TSA had not shared any plans to increase staffing at airport checkpoints when the toughened ID deadline arrives.

"TSA/DHS have not committed to allowing an alternative screening process for travelers who show up to TSA checkpoints without a Real ID-compliant document," Berntsen wrote, further adding to her concern.

After October, a regular Oregon, Washington or Idaho license should continue to work for all of the other purposes it does today, except for the aforementioned airport security checkpoints and at entrances to secure federal facilities such as military bases.

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Tom Banse is a regional correspondent for the Northwest News Network, covering business, environment, public policy, human interest and national news across the Northwest. The Northwest News Network is a collaboration of public radio stations, including JPR, that broadcast in Washington, Oregon and Idaho.

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KIRK SIEGLER

But will these enormous plastic sculptures make us rethink how much we use?

On The Oregon Coast, Turning Pollution Into Art With A Purpose

KIRK SIEGLER/NPR

At Coquille Point along the remote and rugged southern Oregon Coast, the wind is tumultuous and the sea just as violent. Huge waves crash up against the giant, moss-cloaked rocks perched off the beach.

This particular stretch of the Oregon coastline is famous for being pristine and wild. But train your eyes down a little closer to the beach and sand as Angela Haseltine Pozzi so often does, and even here you'll find bits of plastic.

"I think the most disturbing thing I find is detergent bottles and bleach bottles with giant bite marks out of them by fish," she says.

Haseltine Pozzi is a local artist and longtime art teacher who's made it her mission to collect as much of this shameful garbage as possible. It washes up from Asia, Europe, California and right here in Oregon.



In her gallery in Bandon, Ore., Angela Haseltine Pozzi stands next to an enormous sea dragon sculpted from plastics found on Oregon's beaches that are normally famous for being pristine and wild.

TOP OF PAGE: Angela Haseltine Pozzi founded Washed Ashore in 2010. The nonprofit turns plastics taken from Oregon's beaches into eye-opening sculptures of threatened marine life.

In her gallery in the nearby town of Bandon, where she'd spend summers with her grandmother exploring the wild beaches, she's now taking these plastic invaders and turning them into jaw-dropping sculptures. The plastic bottle caps, cocktail toothpicks, shotgun shell casings — anything — form life-size garbage creatures of the very marine life threatened by all this plastic.

"The idea is you can't ignore something that's really big," Haseltine Pozzi says. "It grabs your attention."

Some are almost comical, if in a dark way. It's indeed hard to ignore the giant weedy sea dragon, its neck made of suction cups from old vacuum cleaners, its eyes of black plastic water bottle caps. Nearby, there is a jellyfish sculpted from golf balls. There are sharks and birds with feathers made from flip-flops and plastic lighters fastened together.

And you can't miss the life-size replica of a juvenile humpback whale's rib cage made of, you guessed it by now, plastic household bleach bottles. You can walk under it or even bang on it like a drum if you're frustrated by this point.

Haseltine Pozzi's goal in creating this project is to reach the general public, not just converted art connoisseurs and environmentalists.

"I want to reach everybody. I want to reach kids," she says. "I want to reach people who might throw something on the beach and not think about it, and I want them to start to think about it."

In 2010, she founded the nonprofit Washed Ashore to support all this work, including the popular gallery and extensive education and outreach nationwide. They've built 80 sculptures made out of 26 tons of garbage collected from the Oregon Coast. They've been displayed across the country — from the zoo in Tacoma, Wash., to the Smithsonian in Washington, D.C. There are classes for students young and old, beach cleanups and plenty of hands-on opportunities to help build these sculptures in the Bandon gallery.

One of the most popular there is a 6-foot-wide sea star made from plastic water bottles, most from the 2008 Olympics in China.

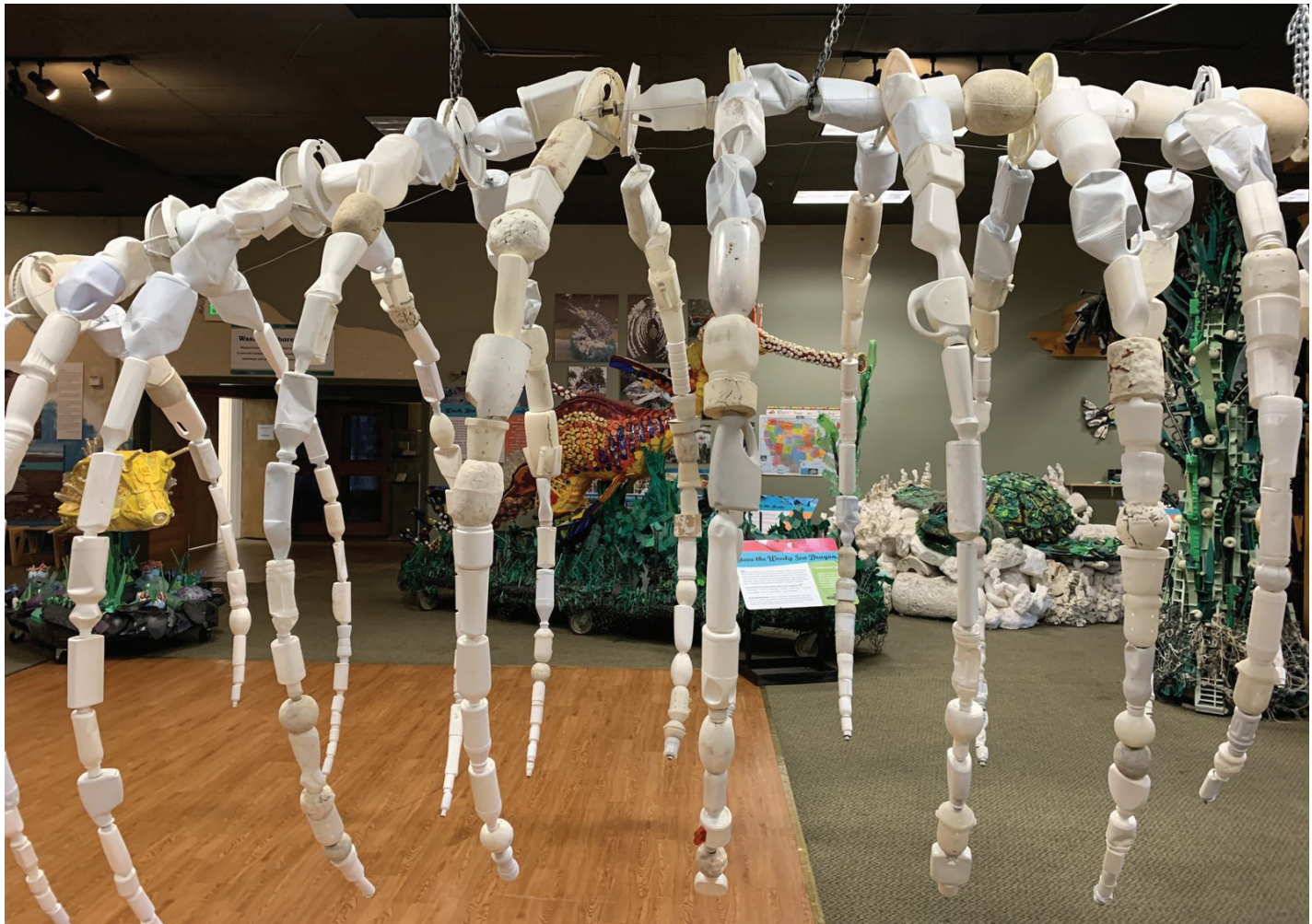
"They're still coming in," Haseltine Pozzi says. "Still washing up on our beaches [with] the insignia on them."

As dismaying as all of this is, Haseltine Pozzi is a pragmatist. She's not on a crusade to end all plastics. She knows we have to use them in critical things like our phones or our medical equipment.

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JPR News Focus

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KIRK SIEGLER/NPR

A to-scale sculpture of a juvenile humpback whale rib cage made of plastic bottles.

But will these enormous plastic sculptures make us rethink how much we use?

“Single-use plastics are the most dangerous because you use it and in five minutes you’re done with it and then it lasts a thousand years,” she says. “We were never taught that. If we [had] we’d think differently.”

Education, Haseltine Pozzi says, can make a difference. After all, we invented all these convenient plastics, so why can’t we create our way out of this crisis?



As a correspondent on NPR’s national desk, Kirk Siegler covers the urban-rural divide in America. A beat exploring the intersection between urban and rural life, culture, and politics, Siegler has recently brought listeners and readers to a timber town in Idaho that lost its last sawmill just days before the 2016 election, as well as to small rural towns in Nebraska where police are fighting an influx in recreational marijuana coming from nearby Colorado cities.

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KIRK SIEGLER/NPR

A sea star made mostly of plastic water bottles from the 2008 Summer Olympics in China that are still washing up on Oregon beaches today.

A dozen men have physically walked on the moon to date, and most of them trained in Oregon.

Oregon's Hidden Role In The Space Race

I think “archaeology!” every time I learn about something cool that has happened in Oregon (or, anywhere really), and hearing that Oregon was a training ground for the first moon walk was certainly no exception. We recently had Oregon Public Broadcasting (OPB) producer Kami Horton on *Underground History* to talk about her *Oregon Experience* episode entitled “Oregon’s Moon County” (you can stream it on the OPB website). The documentary shows footage of these simulated space walks, and describes the role Oregon played in teaching astronauts important things like geology and how to walk with grace in a cumbersome space suit (luckily for them, space fashion greatly improved by the time Apollo 11 actually blasted off). The lava fields in central and southern Oregon and northern California were ideal training grounds, as they provided a variety of volcanic landscapes that NASA thought might be similar to the lunar surface. A dozen men have physically walked on the moon to date, and most of them trained in Oregon.

So how does archaeology tie into this story? Archaeology, broadly, explores human history via the ways in which people have modified (and are modified by) the world around them. Artifacts, landscape transformations, all can provide insight into what people were doing, and why. The method and theories we use to translate objects into visible representations of choice and opportunity can be applied to any timeframe (for example, check out Carolyn White’s new book *The Archaeology of Burning Man*). Even though NASA’s tenure in eastern Oregon was relatively short—traces of this connection between outer space and this terrestrial place remain. For all of the CSI fans out there, think of Locard’s Exchange Principal—wherein when two things come into contact, there will always be an exchange. This principal holds true for this tale, even with 238,900 miles between the points of contact.

First let’s look to Oregon. I don’t know of any recorded archaeological sites associated with the various moon trainings at this point, but I certainly plan to spread the word to my colleagues to the east. That soda bottle from the ’60s—it might have quenched the thirst of a would-be astronaut! While there is certainly more to learn, we do know that Oregon is home to some important space artifacts: moon trees! Astronaut Stuart Roosa had a background with the US Forest Service before his NASA career, and when he went to space in 1971 on Apollo 14 he had roughly 500 tree seeds with him. These seeds orbited the moon 34 times, and were propagated and planted upon their return to earth. Six of these moon trees are planted in Oregon, you can see one near the Capitol building in Salem.

Now, to the moon. While “Space archaeology” has been a buzz term over the last several years, it currently references



Standing on an obsidian flow near Paulina Lake, astronaut Walter Cunningham looks out over the Oregon landscape in August 1964.

COURTESY: NASA VIA HIGH DESERT MUSEUM

using satellite data to locate or interpret archaeological sites on earth. But that might not always be the case. With each moon landing modern items are inadvertently and intentionally left behind for a variety of reasons. This includes miscellaneous equipment, refuse, and even a small lava rock from Oregon. This rock was a gift from Bend resident Floyd Watson to astronaut James Irwin. When Irwin was assigned to the Apollo 15 mission Watson went to Devil’s Lake to get a piece of lava with the hopes that his friend would deliver it to the moon. And he did! Irwin became the eighth person to walk in the moon, leaving the small chunk of Oregon in his footsteps.

While NASA trains all over the world, the unique geology of southern Oregon and northern California has kept the region relevant. Even now, NASA’s Biologic and Resource Analog Investigations in Low Light Environments project (BRILLE) has been using the cave systems at Lava Beds National Monument to test rovers that they hope to one day send to Mars and other planets. The current work is trying to improve techniques for investigating and recording the relationship between geology and biology in volcanic landscapes. If humans hang out in space for extended periods, they will need refuge from the intense radiation. Lava tubes could be the solution.



Chelsea Rose is an archaeologist with the Southern Oregon University Laboratory of Anthropology (SOULA) and co-host of *Underground History*, a monthly segment that airs during the Jefferson Exchange on JPR’s News & Information service.



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CHRISTOPHER KIMBALL

Stovetop Chocolate Cake

Steaming a traditional chocolate cake batter produced a light, moist cake, and let us avoid using the oven. We used a foil coil set in a Dutch oven to elevate the cake above the water that steams it. Brown sugar and espresso powder gave the cake dimples or spikes on the underside—lay a sheet of parchment or foil over the top of the pot before putting the lid in place to prevent water from dripping onto the surface. With two events displayed on the Christopher Kimball Signature Timer, we set the top timer for the total time that the complexity, while sour cream added richness and a welcome tang. We liked the cake dusted with powdered sugar or topped with whipped cream. If your Dutch oven has a self-basting lid—recipe will take and then set the bottom timer for a shorter time so that we can check on the cake's progress.

35 minutes, 10 minutes active, *plus cooling*

Don't open the Dutch oven too open while steaming, but do ensure that the water is at a very gentle simmer. You should see steam emerging from the pot. If the heat is too high, the water will boil away before the cake is cooked.

Ingredients

142 Grams (1 cup) all-purpose flour
29 Grams (⅓ cup) cocoa powder
1 Teaspoon baking soda
½ Teaspoon kosher salt
198 Grams (1 cup packed) light brown sugar
2 Large eggs
½ Cup water
1 Teaspoon instant espresso powder
½ Cup sour cream
6 Tablespoons (¾ stick) salted butter, melted
1½ Teaspoons vanilla extract

Directions

Cut an 18-inch length of foil and gently scrunch together to form a snake about 1 inch thick. Shape into a circle and set on the bottom of a large Dutch oven. Add enough water to reach three-quarters up the coil. Coat the bottom and sides of a 9-inch round cake pan with cooking spray, line with kitchen parchment, then coat the parchment. Place the prepared pan on top of the coil.

Sift the flour, cocoa powder and baking soda into a medium bowl, then whisk in the salt. In a large bowl, whisk the sugar and eggs until slightly lightened, about 30 seconds. Whisk in the water, espresso powder, sour cream, butter and vanilla. Add the flour mixture and whisk gently until just combined.

Pour the batter into the prepared pan. Cover and heat on high until the water boils. Reduce heat to low and steam, covered, until the cake is just firm to the touch at the center, about 23 minutes.

Turn off the heat and remove the lid. Let the cake sit in the Dutch oven until the pan is cool enough to handle. Transfer the pan to a wire rack, then run a paring knife around the edges. Let the cake cool completely, then invert onto a plate and remove the parchment. Invert again onto another plate.

Christopher Kimball's Milk Street in downtown Boston—at 177 Milk Street—is home to the editorial offices and cooking school. It also is where they record *Christopher Kimball's Milk Street* television and radio shows. *Milk Street* is changing how we cook by searching the world for bold, simple recipes and techniques. For more information, go to 177milkstreet.com. You can hear *Milk Street Radio* Sundays at 3:00pm on JPR's *News & Information* service.

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AS IT WAS

As It Was is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series' script editor and coordinator is Kernan Turner, whose maternal grandmother arrived in Ashland in 1861 via the Applegate Trail.

As It Was airs Monday through Friday on JPR's Classics & News service at 9:30am and 1:00pm, and on the News & Information service at 9:57am and 9:57pm following the *Jefferson Exchange*.

German-trained Barber Opens Pioneer Jacksonville Spa

BY SHARON BYWATER

An early barber in Jacksonville, Ore., George Schumpf, cut hair for 24 years from the time he opened his shop in a wooden building on California Street in 1873 until his death in 1897.

He trained as a barber in his native Germany. He offered Jacksonville residents the pioneer equivalent of a present-day spa. His ad in the *Democratic Times* newspaper offered "haircutting, shaving, shampooing, and ladies' haircutting done to first class style." He also sold "Dandruff Lotion," for \$1 a bottle.

Six months after opening for business, the barber shop and other tinder-dry wooden buildings on the same block and other streets burned down. Undaunted, Schumpf purchased a lot and built a one-story brick building that remains standing today.

Together with its neighbors, the Italianate building formed an arcade of eight bays. Schumpf's shop had bathing rooms and a shoeshine stand. His customers, both men and women, could have their shoes buffed while relaxing in a hot bath, and then enjoy a shampoo and haircut, and for men, a shave.

SOURCES: Evans, Gail E. "State of Oregon Inventory of Historic Properties." *Heritage Data*, Nov. 1979, heritagedata.prd.state.or.us/historic/index.cfm?do=main.loadFile&load=39549.pdf. Accessed 24 Jan. 2020. Path: Oregon State Parks Historic Preservation Office Schumpf's Barber Shop. Kingsnorth, Carolyn. "George Francis Schumpf—Jacksonville Town Barber." *Jacksonville Review*, jacksonvillereview.com/george-francis-schumpf-jacksonville-town-barber-carolyn-kingsnorth/. Accessed 24 Jan. 2020.

Bandon, Ore., Couple Arrested During Prohibition in 1921

BY LAUREL GERKMAN

In February 1921, Mr. and Mrs. John Coy of Bandon, Ore., ran afoul of national Prohibition by possessing intoxicating liquor.

The authorities became suspicious when Coy hauled about six sacks of corn to his ranch every week for only seven chickens on the Coy premises. An investigation uncovered two liquor jars hidden under a pile of clothing in the bedroom.

As Constable Goodman handed the first jar over to Sheriff Ellingsen, Mrs. Coy seized it, poured the contents onto the floor, and threw the emptied jar at Goodman. The empty jar struck the second jar, breaking off its top, but enough liquor remained to use as evidence.

Test results indicated the liquor contained 19 percent alcohol. Inside a shed, the authorities found a tin wash boiler alongside a 10-gallon beer barrel containing cracked corn in a liquid, presumed to be mash.

In court, Mrs. Coy denied the liquor was moonshine, but rather a liniment provided by her mother and the mash was a boiled feed mixture for the chickens and hogs.

The Curry County jury wasn't convinced. It found Mr. and Mrs. Coy guilty and fined each of them \$50.

SOURCE: "Fined \$100 On Booze Charge." *Gold Beach Reporter*, 10 Feb. 1921, p. 1.

POETRY

CLAIRE FINCHER AND
ALISSA OLIVERSON

A Creation Myth

How did it all begin? the old woman asked.
I know what it's all about, but how did it all begin?

That's odd, replied the old man. I've never understood what it's all about
but so many times at the Club, we've talked about how it all began.

The old woman turned her face toward him
and smiled. Tell, tell, she said.

Well, you see, he began, it was like this:
There was this pleasant, distracted scientist—or was he a poet?
Well, never mind. He enjoyed playing with matter and such.
Or was it silly putty? At any rate, he got some planets to rotating
and suns to shining and stars to twinkling and rain to falling
and insects and birds and animals to living along with man—
oh, yes, and woman, too—and he gave them one command:
Depend On Each Other.
But then he became distracted and passed on.
At least that's what the fellows at the Club say.
So, now, YOU tell me what it all means.

But one glance at the old woman told him that she, too,
had passed on.

—Claire Fincher

Claire Fincher's intimacy with storytelling and the written word grows directly out of a childhood of no television, little radio, few books, and a mother who entertained the family with stories, both real and made-up. She married writer Jack Fincher, and since his passing has been cultivating her own literary voice.

Writers may submit original poetry for publication in *Jefferson Journal*.

Email 3–6 poems, a brief bio, and your mailing address in one attachment to jeffmopoetry@gmail.com, or send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to:

Amy Miller, Poetry Editor
Jefferson Journal

1250 Siskiyou Blvd.
Ashland, OR 97520

Please allow eight
weeks for reply.

Ode to Poncho

Oh, Poncho! You majestic neighborhood deer
you silly, vacant-eyed beast, it's you I revere
how I love the derpy look on your Cervidae face
and the way you run with clumsy grace
you bring all your friends to my yard to poo
Rubber Ducky and Chowder, Blinkin, Achoo
I hope you like the apples I left out for you

I wish I could pet you and be your best friend
and walk 'round together—the minds we would bend!
no matter the weather you're always about
with twigs in your fur or snow on your snout
and you wander the cemetery just like me
two peas in a pod, but you're peaceful and free
will you teach me your ways so that I might be?

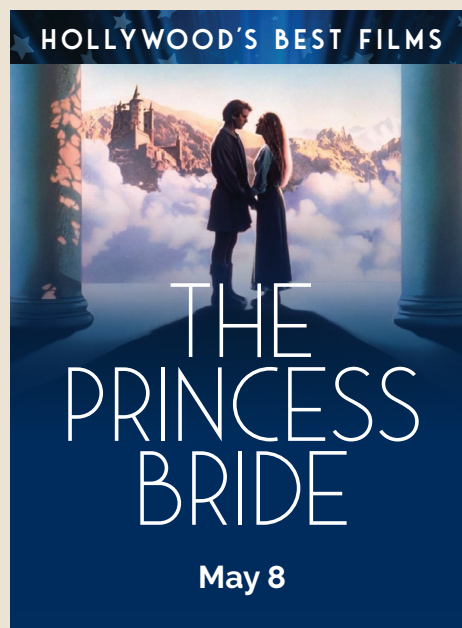
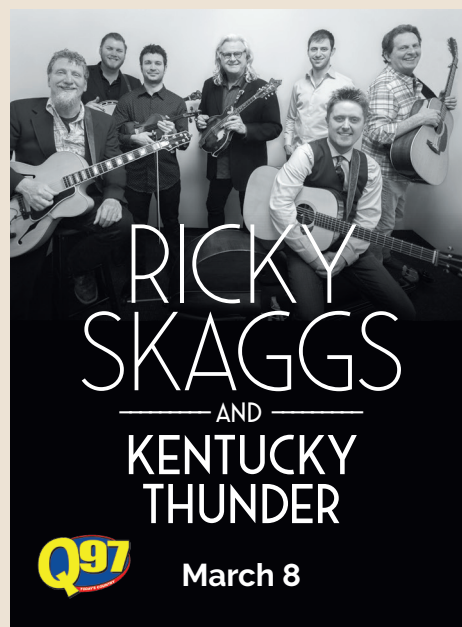
Oh, Poncho and your gang of misfits and rogues
your tattered matted fur is always en vogue
next time our paths cross in the park or the street
promise me, Poncho, you will not retreat
for I cannot bear small-town life without you
Rubber Ducky and Chowder, Blinkin, Achoo
your goofy ears brighten my days, yes, they do

—Alissa Oliverson

Alissa Oliverson is a left-handed Aquarius who believes in magic and laughs at her own jokes. She is a freelance writer with an English degree and recently became a Master Recycler in Jackson County. While she is politically minded and advocacy prone, she also tries to take life as un-seriously as possible. Alissa is a published haiku poet and a self-published author. She and her husband, Erik, live happily in Southern Oregon.

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